

SYLLABUS

Art 6933 Painting/Drawing/Printmaking Seminar Spring 2016 Monday 11-E-3

Meeting Time/Date: Monday 11-E-3 (6:15-10:10) Fad 0111

Credits: 3

Instructor: Ron Janowich

Office Hours: Monday / Wednesday 11:30-12 and by appointment

E-Mail: Janowich@ufl.edu

This seminar will focus on the gradual globalization of the art world and how it relates to contemporary art practice. Whether or not you decide to include a global awareness in your work, it's important that you understand that it's an important aspect of the contemporary art world. We will begin by exploring the seeds of this movement and its gradual integration into the New York and Contemporary art world. We will interface this with your own art practice and ambitions.

Each meeting will have two parts: Readings and Group Critique

The text we will be referring to during the semester is:

Art & Visual Culture 1850-2010

Modernity to Globalization

Edited by Steve Edwards & Paul Wood isbn 978 1 84976 097 3 (paperbook)

You can get it on Amazon

Week 1 (Jan 11)

All members of the seminar class will present 5 slides to the class and have a short statement explaining the most important aspects of your current work. Prepare one question for the class that concerns your current work.

GROUP CRIT

Week 2 (Our usual meeting day is Jan 18, a holiday ... we will find a substitute day)

From Abstract Expressionism to Conceptual Art: A Survey of New York Art c.1940-1970, Michael Corris

Part 1: A brief introductory survey of key figures and central debates that shaped the production of the most significant avant-garde art made in New York, from the beginning of the Second World War to the late 1960's.

GROUP CRIT

Week 3 (Jan 25)

From Abstract Expressionism to Conceptual Art: A survey of New York Art c. 1940-1970, Michael Corris

Part 2: When Michael Corris applies other criteria to post-war American Art, a range of diverse and artistic practices comes into view. We encounter mixed-media constructions using found objects, figurative painting and commonplace subjects, performances and installations.

GROUP CRIT

Week 4 (Feb 1)

From Abstract Expressionism to Conceptual Art: A survey of New York Art c. 1940-1970, Michael Corris

Part 4: We will explore the radically different positions on the nature of the discrete art object and its relation to society. We will explore the work of Allan Kaprow, Ed Ruscha and Carolee Schneemann

GROUP CRIT

Week 5 (Feb 8)

Stories of Modern Art: Steve Edwards

Part 1: This will be essential information in order to get a deep understanding of why and how Art changed beyond all recognition during the last 100 years. This will be a general overview.

GROUP CRIT

Week 6 (Feb 15)

Part 2: If an earlier phase of modernism is identified with internationalism, it is increasingly apparent that this dream of a place that was nowhere (Paris, New York) was just that – a dream. How has this reality influenced local art practice?

GROUP CRIT

Week 7 (Feb 22)

Cubism and Abstract Art revisited: Paul Wood

Part 1: Cubism had an impact that would be hard to overestimate. It transformed the practice of art, seeming finally to enable a generative and diverse abstract art in both two and three dimensions, which had been an aspiration of the avant-garde since the late nineteenth century. This class will be a general overview.

GROUP CRIT

Week 8 (March 7)

Cubism and Abstract Art revisited: Paul Wood

Part 2: We will look at the art of Piet Mondrian and Marcel Duchamp and how the influence their work can be seen in contemporary art practice.

GROUP CRIT

Week 9 (Spring Break) NO CLASS

GROUP CRIT

Week 10 (March 14)

Border Crossings: Installations, locations and traveling Artists

Locating Installation Art & The Work and the Site: We will review the work of Allan Kaprow and Robert Smithson and how the concept of location informed their work.

GROUP CRIT

Week 11 (March 21)

Roni Horn: We will explore how New York Artist Roni Horn developed a body of work located in Iceland. How did she conceptualize her project.

GROUP CRIT

Week 12 (March 28)

England: We will explore the work of Lucian Freud and Damien Hirst

Part 1: Lucian Freud: The tradition of painting in England. Is cubism a factor in Freud's development?

Part 2: Damien Hirst:

We will explore Hirst's website and reflect on how it mirrors contemporary art practice and challenges tradition.

GROUP CRIT

Week 13 (April 4)

Germany (Three Painters)

Anselm Kiefer (born 1945) We will explore how and why Kiefer used his art to confront his culture's dark past. Is there any parallel in American Art?

Sigmar Polke (born 1941) We will explore how Polke used a wide range of materials and styles to expand the possibilities of German Art. Is there any parallel in American Art?

Joseph Beuys (born 1921) We will explore the range of Beuys Art from: German Fluxus, Happenings and Performance Art. Is there any parallel in American Art?

GROUP CRIT

Week 14 (April 11)

Asia in general (Embracing an International Language)

We will review artwork from Asia / South East Asia and how young artist have embraced an the international vocabulary of art practice.

GROUP CRIT

Week 15 (April 18)

China (Politics and Pop Art)

We will explore the work of Ai Weiwei (political) and Liu Ding (Pop Art)

Contemporary Chinese Art is complex and diverse. We will review the work of these two artists and how they mirror larger issues in Chinese society.

GROUP CRIT

Week 16 (April 25) Report Due on how your work has been or will be influenced by the globalization of the Art World

GROUP CRIT

PAINTING & DRAWING AREA POLICIES

All of the following policies will be strictly adhered to in addition to the specific policies for this course.

PARTICIPATION

Participation, support and respect in all phases of this course are imperative. The class dynamic depends on your energy, initiative, attitude, productivity, and willingness to get involved in group discussion and critiques. You are expected to participate in a responsive manner during critiques. You are expected to clean up and practice safe and thoughtful use of materials, tools, and facilities.

Prepare questions, solicit responses, and encourage constructive criticism during group discussions and critiques. Consider comments (write in your notebook during discussions!) using any and all to gauge the effectiveness of your work. Examine the way in which your ideas change, evolve, and influence formal and conceptual choices in your work. Your development as an artist hinges on your ability to make effective choices and express ideas clearly.

- *All grades are tabulated based on your assignment numerical grade (which is ultimately figured into a percentage) and your participation. You must speak with your instructor within one week of receiving a grade in order to dispute an*

assignment grade. You may speak to your instructor at any point during the semester to discuss your participation grade.

ATTENDANCE

- Roll will be taken promptly.
- Late arrivals will be marked tardy; leaving early will also be noted.
- It is your responsibility to see that the record is corrected from absence to tardy if you are late.
- Any absences will be reflected in your final grade in this course.
- Announcement changes to the course calendar, demonstrations, or general classroom critiques demand your presence: compensatory work of another kind cannot be accepted in lieu of missed instructions in the area.
- *A missed class does not constitute an extension of an assignment. Missing critique makes the assignment that was under critique late and it will be marked down accordingly. Attending class unprepared for a discussion, critique, workday, or presentation will be considered an absence. Any three late arrivals or early self-dismissals will count as one absence. You are late if you arrive after your name has been called when role is taken.*
- *You are expected to be on time and attend all classes. Please sign the attendance sheet at the beginning of each class.*

LATE POLICY

- Assignments are due when indicated by the instructor.
- Late assignments will drop one letter grade per class period late.
- An assignment more than three days late will receive an F.
- Any assignment not completed by the end of the semester will result in a course failure.

GRADE EXPLANATION

A = extraordinary work: Careful attention to craft and presentation. Intent and execution of the piece work together in significant and original way. Goes beyond merely solving the problem—one who performs at this level is visibly outstanding in every respect.

A- = Superlative work: Careful attention to craft and presentation. Intent and execution of the piece work together in significant and original way. Goes beyond merely solving the problem—one who performs at this level is visibly outstanding in every respect.

B+ = Very fine work: Almost superlative. A few minor changes could be made to bring the piece together. Again, the work goes beyond merely solving the problem.

B = Above average: Solution to the problem and idea are well planned. Execution is well done. This is an honorable grade.

B- = above average but with some weakness

C+ = A bit above basic requirements but slipping in levels of originality, craft, and presentation. The piece does not work as a unified whole or statement, yet effort was made. Solid average work.

C = You have solved the problem: The requirements of the problem are met in a relatively routine way.

C- You have solved the problem but with a few weaknesses and not enough effort.

D+ = You have solved the problem: The requirements of the problem are met in a relatively routine way.

D = Poor work, missing some projects

D- = Very poor work

F = Unacceptable work and effort.

A "C" represents satisfactory work, regular attendance, and successful accomplishment of the course.

GRADE SCALE

A=4.0, A- 3.67, B+3.33, B3.00, B-2.67, C+2.33, C2.00, C-1.67, D+1.33, D1.00, D-.67
E,I,NG,S-U,WFO.00

LOCKERS / STORAGE

The SAAH is not responsible for items in lockers. Please watch for posted signs on lockers regarding their use. Each student must share a locker with two students. You are responsible for keeping the locker from attached to your lockers AT ALL TIMES. Lockers will be cleaned out at the end of the semester.

When storing materials it is advisable that you mark everything (in black marker) with your name, the course you are in, and the instructor's name. The SAAH is not responsible for items in your classrooms.

ACADEMIC HONESTY

This course will follow the University's honesty policy found on-line at:

<http://itl.chem.ufl.edu/honor.html>

ACCOMODATION FOR STUDENTS WITH DISABILLITIES

Students requesting classroom accommodation must first register with the Dean of Students office. The Dean of students will provide documentation to the student to show to the instructor when requesting accommodation. The ADA office (www.ada.ufl.edu) is located in room 232 Stadium (phone 392-7056 TDD 846-1046).

ADDITIONAL POLICIES FOR STUDENTS IN THE SAAH

Students in the SAAH must turn off beepers and cell phones during class.

SAFETY

The studio is for your use outside of class time. You will be given the combination to the studio and are expected to follow studio guidelines at all times. Do not work alone in the rooms. The closest telephone is on the second floor/SE corner. There is a first aid kit in each room as well as a sharps container for your use.

STUDIO USE

Please read and respect studio use guidelines posted in classrooms. Do not pour solvents down the sinks. Fixative must be sprayed outside and away from the building. Each student is respected for assisting in studio clean up. Your instructor will assign you a duty. The classroom should be organized at the end of each class 10 minutes prior to the beginning of the next class with the help of all students enrolled in the course. Keep all newsprint pads closed with bull clips while in storage. Keep all portfolios closed at times while in storage.

EVALUATION AND GRADING

You are required to be on time and ready for your assigned critique days. Usually this requires that you have your completed studio work as well as a written statement. The combination of the two is considered a basic requirement. ***You are not permitted to use a project from another class as part of your projects for this class. This would be a violation of academic honesty.***

POLICY RELATED TO MAKE-UP AND RESCHEDULING CRITIQUES

Make up exams and rescheduling of your assigned critique times will only be done with my permission. Conflicts with the deadlines from other classes will not be considered a valid excuse for being late. It's very important that you keep your work up-to-date, so these issues don't become a problem.

METHODS OF EVALUATION AND GRADING

- Your work must be submitted on time.
- The appropriate amount of time should have been spent on the work.
- The sense of craft must be an ongoing concern.
- The level of plastic intelligence in your work must be appropriate for this course.
- Your written artist statements should show a consistent development in terms of critical thinking that is specific to your work. You should have a sense of the historical and theoretical framing in which your work exists.
- The consistency of your class work is very important. Those who under-attend scheduled class time will be marked down during the grading process regardless of how strong their work is. There will be no exceptions to this policy. You are expected to be in class and working on your projects for every class period.
- You are not allowed to use class time to shop for materials. Don't ask.
- Respect the integrity of the classroom. Speak at a normal level and avoid disturbing behavior.

IMPORTANT ADDITIONAL INFORMATION

YOU ARE REQUIRED TO COME PREPARED TO WORK DURING CLASS TIME. THIS MEANS THAT YOU SHOULD HAVE ALL YOUR MATERIALS AND SUPPLIES WITH YOU AND READY TO USE. YOU ARE NOT PERMITTED TO SHOP FOR SUPPLIES DURING CLASS TIME. YOU ARE ALSO NOT ALLOWED TO WORK OUTSIDE OF THE CLASSROOM FOR WHAT IS ESSENTIALLY CLASSROOM WORK. THE ABOVE WILL BE CONSIDERED ABSENCES!!!